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GLEANINGS FROM ROBERT SCHUMANN'S YOUTH AND EARLY MANHOOD.

BY MRS. OSCAR BERINGER.

(Continued from page 821.)

There is little doubt that Schumann's prosecution of his jurisprudence studies was from the first but a half-hearted affair. The necessity for doing so hung over him like a depressing pall. His regrets were palpably heightened by his friend Rosen's departure from Leipzig and the consequently altered tenour of his daily life.*

"No roses in life," he writes, "no rose amongst men. I am sometimes completely prostrated by the pitiful pettiness of this egotistic world. A world unpeopled—what would it be? A living grave, a dreamless death sleep, nature without flowers and spring, a marionette-show without figures. And yet—this world—what is it? A colossal cemetery of vague, vain dreams, a garden of cypresses and tears, a dumb show with weeping figures The Gods only know whether we shall ever meet again. Do not forget me and remain what you were—human, human, human!"

In a few terse and pregnant sentences, Michael Angelo clearly defines the attitude which, in his opinion, should be preserved by the general public towards those few and favoured mortals who can be fairly credited with the possession of heaven-born genius.

We cannot resist the temptation of laying these lines before our readers as a peculiarly happy description of the indulgence upon which Schumann drew so largely in his social relations:—"People bring a thousand silly accusations against great artists. They are called peculiar and unapproachable, and socially impracticable. Nobody, on the contrary, can be so natural and so human as artists. The general unalterable conviction however remains—I do not now speak of the more intelligent few—that they are whimsical and eccentric.

"But I should like to know when an artist, immersed in his work, shall find time and thought to disperse the *ennui* of the multitude. There are but few human beings who do all that they undertake with complete conscientiousness. Whoever does this will understand why great artists are somewhat unapproachable. Self-conceit is the very least reason for this. How seldom do they meet with a mind capable of grasping the real meaning or aim of a composition.† Shall they martyrize themselves by suffering empty tittle-tattle to drag them down from their exalted realms of thought?

There is mental work which requires a complete concentration of the entire being, and does not leave the most minute portion of the soul free for communion with the outer world If you seek the society of artists because you think it a credit to make their acquaintance, take them as you find them, and be satisfied"

The intense concentration of Schumann's nature, heightened by a morbid and chronic tendency to reserve, debarred him from intimate communion with all but souls attuned in unison with his own. He revenged himself by laying bare the inmost recesses of his heart to his beloved Rosen, who seems to have been possessed of an inexhaustible receptivity and adaptability, which rendered him capable of warmly sympathizing with emotions entirely foreign to his own nature. In spite of Schumann's evident affection for his mother we find no traces in his earlier letters to her of the outpourings of his most intense feelings and dearest aims, of which his epistles to his friend are mainly composed.

The Schumann who empties his heart at Rosen's feet, is distinctly possessed of a second individuality—embodied by himself in later years in Florestan and Eusebius.

He was evidently imbued with an instinctive conviction of his mother's total lack of sympathy with all that lay nearest to him, and, perhaps unconsciously, spoke to her from behind a veil, under which his inmost thoughts and most sacred aspirations lay hidden.

To return to our narrative. We first read of Schumann's determination to migrate to Heidelberg in a letter to his mother dated Aug. 3, 1828, in which he demonstrates his power of special pleading:—"My plans are made, and I only await a confirmatory reply from you. As I should have to pass my Leipzig exam. and

study here as a Saxon for two years, I propose to go to Heidelberg at Easter, 1829 (next year), to hear the celebrated lawyers, Thibaut, Mittermayer, etc. I will return to Leipzig at Easter, 1830, to once more ingratiate myself with the Leipzig lawyers.

If I decide upon going to another university, which is an absolute necessity for my own sake, (1) because I grow rusty, and am completely miserable here; (2) because, as a man, I must learn to know my kind; (3) because, as a lawyer, I must hear the Heidelberg professors now, or not at all. If I leave later, I shall have to go up for my exam. immediately on my return, and principally in Saxon law, which, by that time, I shall have totally forgotten through studying other branches—Roman law, pandects, etc. Under these circumstances, I could hardly fail to take a very low place, and then neither you nor I should be satisfied" He does not omit to hold out an irresistible bait to the mother's heart in his concluding words:—"I shall expect an answer from you, although we shall be able to thoroughly discuss the matter together, for I intend to spend the whole of the Christmas and Michaelmas holidays at home."

The Roman law and pandects are accorded somewhat less prominence in his enumeration of the advantages and attractions of Heidelberg, in a letter to Rosen, dated November of the same year (1828):—"The idea of going to Heidelberg haunts me day and night. An Elysium opens before me, glowing with warm Titian tints. The great tun, the little tun; the merry people; Italy, France, and Switzerland almost at one's door; the whole life there fairly dazzles me!

"It is enough for me to feel that out of your—in future my—window, I shall see the silver Neckar lying smiling before me Things are better with me here than they have ever been, if I were not always in such a devil of a mess about money. My life last term was irregular and unmethodical, although not exactly unsteady. But I have undoubtedly too little fulfilled that line from the 'Ideals'—'Employment which never fatigues.'

"The glorious grand concerts * make me completely happy. . . ."

In a letter to the same, dated the end of April, 1829, we find:—"My Heidelberg castles have been shaken to their very foundations. My brother Julius fell seriously ill shortly after the birth of his last child. My mother † made me promise not to leave her in case of his death, as she would then be quite alone. He is now convalescent, and in three weeks I shall be with you. I do not think I have told you that Semmel will also flit to Heidelberg after his exam. What a life we shall have! At Michaelmas to Switzerland, and Heaven knows where else besides. May the beautiful shamrock ‡ never wither!"

Schumann had hardly reached Heidelberg before he began to sound his mother with regard to a projected trip to Italy in company with the other two leaves of the shamrock. He paves the way by a diplomatic reference to his newly awakened interest in jurisprudence:—"Personally, I am of good cheer—at times even very happy. I am orderly and industrious. Law tastes excellently to me as dispensed by Thibaut and Mittermayer, and I have at last been impressed by the dignity of jurisprudence, and its influence on the holiest interests of mankind.

"Good Heavens—that Leipzig professor climbing up and down his Jacob's ladder with the regularity of an automaton, while he expounded his unmeaning platitudes!

"Thibaut, although double his age, overflows with life and intelligence, and can hardly find time and words to express his thoughts.

"Life is pleasant and genial here although not on so large a scale, nor so many-sided as at Leipzig, which has its bad and good influences on a youth.

"The *table-d'hôtes* here half kill me. A whole hour at the dinner-table is killing time with a vengeance! Moreover, each dinner here costs eight groschen, § while one could dine well in Leipzig for five. This makes a confounded difference in one's purse."

"And yet, my charming Heidelberg, how beautiful thou art—an idyll of innocence. The Rhine, with its majestic mountains, always seems to me the type of manly beauty; the Neckar valley that of

* Gewandhaus.

† Schumann was then staying with his relations at Schneeberg.

‡ Schumann, Semmel, and Rosen had been nicknamed the shamrock, from their inseparability.

§ Eightpence.

* Schumann in later years playfully acknowledged that he had only loitered on the threshold of law, and had escaped out of hearing at the first opportunity.

† "Picture" in the original application, at

the feminine. There, all is in a strong, powerful chain of old German chords. Here all is in a soft, vocal, *Provençal* strain. . . .

There is not a decent pianist to be found in Heidelberg. My reputation as such is already quite a brilliant one, although I have made the acquaintance of but few families up to the present time. . . .

The "spring of life," of which Schumann had dreamed the year before, now dawned for the three friends.*

Delightful little excursions, in a "one horse shay" were made every day, and ambitious expeditions, as far as Baden-Baden, &c., were even undertaken. We are told by Semmel that Schumann never forgot to take his dumb-piano with him to keep his fingers in order, while he chatted gaily with the other two leaves of the shamrock, and went into ecstasies over the beauties of the surrounding scene.

There seems but little doubt that Schumann found his chief occupation in music during his stay at Heidelberg. He may have occasionally attended Thibaut's lectures on the pandects, prompted by a natural curiosity to hear so celebrated an authority, but his determination *not* to imbibe instruction in jurisprudence was proved by the absence of that first necessity, a note-book in which to enter memoranda of the lectures he was supposed to attend.

We further learn from Semmel that he repeatedly impressed upon Schumann the necessity for openly declaring himself unable to enter upon the career chosen for him by his mother and guardian. Neither did Semmel omit to jog his memory upon the fact that the small capital left him by his father was rapidly dwindling under the inroads made upon it by Schumann's repeated demands. In spite, however, of this well meant, and friendly warning, Schumann could not summon up sufficient courage to brave his mother's and guardian's displeasure, and surrendered himself to the complete enjoyment of those happy days for which he had so ardently longed.

Semmel writes:—"Schumann's vocation for music was unmistakable. He lived solely in, and for it. While he bitterly grudged the smallest portion of the day to jurisprudence, day and night together were not long enough for him for his musical studies. His distaste and aversion to any discussion of jurisprudence were evident, and not to be mistaken, and he even found it impossible to cultivate a taste for Thibaut's witty expositions.

"In spite of his preference, and undeniable vocation for music, Schumann could not succeed in finally deciding to devote himself exclusively to it, doubtless deterred by his mother's prejudice from openly proclaiming his total lack of sympathy with, and distaste for jurisprudence. . . ."

(To be continued.)

THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

A Sketch by Sir GEORGE GROVE.

(Continued from page 822.)

To return to our chronology (though indeed the Scotch symphony belongs to the Italian period in its main features), the next example to the Reformation Symphony, in order of date, is an *Ave Maria* which he wrote in the autumn of 1830, at Vienna, on his road to Rome (letter of Oct. 16, 1830). I may just remark that when such evidence exists as this and other pieces afford of the work which Mendelssohn did all along his journey, it is hardly fair to give the impression, that has lately been given, that he was merely bent on amusing himself. He amused himself thoroughly; but he did as much work all the time as if he were a recluse. However, the *Ave Maria* is for Tenor solo and eight-part chorus, with accompaniment for organ, or for two clarinets, two bassoons, and a double-bassoon. The tenor, he tells his father, is supposed to be one of the Disciples (which is perhaps giving our phrase a greater antiquity than can be warranted!); and he intended it, while writing, to be sung by his friend Mantius (letter of Nov. 30). The time is 6-8, and the form of the phrase anticipates that adopted for the

opening of the *Lobgesang*. After six bars of prelude it starts as follows:—

Andante.
No. 147. TENOR SOLO.

This is then repeated in chorus. A second strain is somewhat similarly treated, and then comes a quicker movement, *con moto*, in 4-4 time, in which no reference to our phrase is apparent. This is evidently the portion which Mendelssohn's father criticizes so severely as too laboured. See his remarkable letter in the second volume, with his son's reply.

The *tempo* then returns to *Andante con moto*, and the time to 6-8, and the phrase is again enunciated by the solo tenor, with the same accompaniments as before, but with an additional phrase in the voices, thus:—

No. 148. *Soli.*

A development of the vocal accompaniment in the same character as the quotation, though without direct allusion to the phrase, closes the piece.

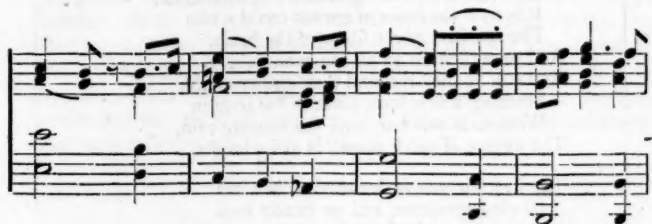
To the same period of Mendelssohn's life also belongs the 115th Psalm, "Non nobis" (Op. 31), for chorus, solos, and orchestra, dated on the autograph, Rome, November 15, 1830. It is permeated by our phrase. The piece is in four movements; the second, a duet for tenor and soprano voice, commences with the following melody for the tenor:—

No. 149.

* Schumann, Rosen, and Semmel,

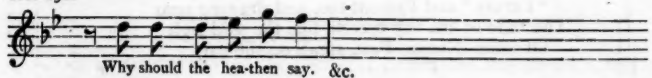
The third movement, an *Arioso* for Bass, begins with the phrase :—

No. 150.



The following allusion to the phrase appears in the voice part of the first movement :—

No. 151.



and the following in the accompaniment :—

No. 152.



The *Arioso* movement also has a similar reference—

No. 153.



all shewing how completely this charmed succession of notes had for the time taken possession of the mind of the composer.

A very interesting example of this decade (1830-40) is the fine song "Suleika" to Goethe's words. It is Op. 34, No. 4, and was most probably composed in 1834, since two of the other songs in the same *opus* bear the date of May and December in that year.

It opens thus :—

No. 154.



Another reference to the phrase occurs further on in the first stanza :—



with a fine additional feature in the accompaniment. The third stanza has—with Mendelssohn's usual careful attention to the shades of meaning in the words—a different harmony :—



and in the concluding major section there is a final allusion to the phrase, which must not be overlooked :—



(To be continued.)

Reviews.

A FRENCH BOOK ON WAGNER.*

This work is illustrated, with unusual splendour, with no less than fifteen large and 120 smaller lithographs of more or less artistic value, representing Wagner's various domiciles, scenes from his operas, etc., besides fifteen portraits of the great composer taken at different periods from 1840 or 1841, as well as a number of interesting caricatures aptly designated as "historic documents"—attestations of celebrity. The author has been well-known for the last twenty years as a musical *littérateur*, journalist and art critic, distinguished more particularly by his enthusiastic championship on behalf of Berlioz and Wagner. "It may be safely asserted," he says, in the preface to the book, "that Wagner counts many admirers also in France and that here as elsewhere, he has conquered his place *au soleil*." The chief purport and object of the book is avowedly a strictly historic reproduction of facts with a view to striking a *juste milieu* between the two extravagances of overpraise and the reverse; how far this laudable intention has been realized, each individual reader must determine for himself. That the work will prove of interest to all taking some concern in the subject cannot be open to doubt.

SONGS.

From across the Atlantic we have received five songs by Sebastian B. Schlesinger, a composer, who has gained repute in America for reasons we can readily understand after an examination of the present examples of his skill. In that country, as here, two publics exist. One of these—and of course by far the largest—demands, and in the natural course of things is liberally supplied with, musical

* "Richard Wagner, sa vie et ses œuvres," by Adolphe Jullien. (Paris, chez Jules Rouam, 1886).

the feminine. There, all is in a strong, powerful chain of old German chords. Here all is in a soft, vocal, *Provençal* strain. . . .

There is not a decent pianist to be found in Heidelberg. My reputation as such is already quite a brilliant one, although I have made the acquaintance of but few families up to the present time. . . .

The "spring of life," of which Schumann had dreamed the year before, now dawned for the three friends.*

Delightful little excursions, in a "one horse shay" were made every day, and ambitious expeditions, as far as Baden-Baden, &c., were even undertaken. We are told by Semmel that Schumann never forgot to take his dumb-piano with him to keep his fingers in order, while he chatted gaily with the other two leaves of the shamrock, and went into ecstasies over the beauties of the surrounding scene.

There seems but little doubt that Schumann found his chief occupation in music during his stay at Heidelberg. He may have occasionally attended Thibaut's lectures on the pandects, prompted by a natural curiosity to hear so celebrated an authority, but his determination *not* to imbibe instruction in jurisprudence was proved by the absence of that first necessity, a note-book in which to enter memoranda of the lectures he was supposed to attend.

We further learn from Semmel that he repeatedly impressed upon Schumann the necessity for openly declaring himself unable to enter upon the career chosen for him by his mother and guardian. Neither did Semmel omit to jog his memory upon the fact that the small capital left him by his father was rapidly dwindling under the inroads made upon it by Schumann's repeated demands. In spite, however, of this well meant, and friendly warning, Schumann could not summon up sufficient courage to brave his mother's and guardian's displeasure, and surrendered himself to the complete enjoyment of those happy days for which he had so ardently longed.

Semmel writes:—"Schumann's vocation for music was unmistakable. He lived solely in, and for it. While he bitterly grudged the smallest portion of the day to jurisprudence, day and night together were not long enough for him for his musical studies. His distaste and aversion to any discussion of jurisprudence were evident, and not to be mistaken, and he even found it impossible to cultivate a taste for Thibaut's witty expositions.

"In spite of his preference, and undeniable vocation for music, Schumann could not succeed in finally deciding to devote himself exclusively to it, doubtless deterred by his mother's prejudice from openly proclaiming his total lack of sympathy with, and distaste for jurisprudence. . . ."

(To be continued.)

THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

A Sketch by Sir GEORGE GROVE.

(Continued from page 822.)

To return to our chronology (though indeed the Scotch symphony belongs to the Italian period in its main features), the next example to the Reformation Symphony, in order of date, is an *Ave Maria* which he wrote in the autumn of 1830, at Vienna, on his road to Rome (letter of Oct. 16, 1830). I may just remark that when such evidence exists as this and other pieces afford of the work which Mendelssohn did all along his journey, it is hardly fair to give the impression, that has lately been given, that he was merely bent on amusing himself. He amused himself thoroughly; but he did as much work all the time as if he were a recluse. However, the *Ave Maria* is for Tenor solo and eight-part chorus, with accompaniment for organ, or for two clarinets, two bassoons, and a double-bassoon. The tenor, he tells his father, is supposed to be one of the Disciples (which is perhaps giving our phrase a greater antiquity than can be warranted!); and he intended it, while writing, to be sung by his friend Mantius (letter of Nov. 30). The time is 6-8, and the form of the phrase anticipates that adopted for the

opening of the *Lobgesang*. After six bars of prelude it starts as follows:—

No. 147. *Andante*. TENOR SOLO.

ORGAN.

Sensa Ped.

This is then repeated in chorus. A second strain is somewhat similarly treated, and then comes a quicker movement, *con moto*, in 4-4 time, in which no reference to our phrase is apparent. This is evidently the portion which Mendelssohn's father criticizes so severely as too laboured. See his remarkable letter in the second volume, with his son's reply.

The tempo then returns to *Andante con moto*, and the time to 6-8, and the phrase is again enunciated by the solo tenor, with the same accompaniments as before, but with an additional phrase in the voices, thus:—

No. 148. *Soli*.

Voice parts only given.

Soli.

A development of the vocal accompaniment in the same character as the quotation, though without direct allusion to the phrase, closes the piece.

To the same period of Mendelssohn's life also belongs the 115th Psalm, "Non nobis" (Op. 31), for chorus, solos, and orchestra, dated on the autograph, Rome, November 15, 1830. It is permeated by our phrase. The piece is in four movements; the second, a duet for tenor and soprano voice, commences with the following melody for the tenor:—

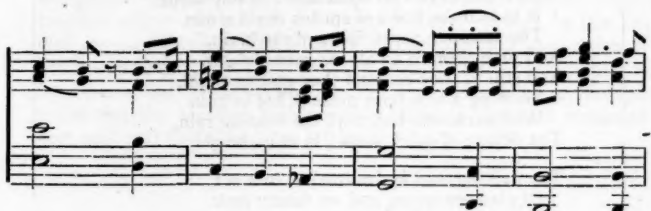
No. 149.

House of Is - ra - el

* Schumann, Rosen, and Semmel,

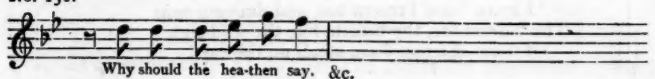
The third movement, an *Arioso* for Bass, begins with the phrase:—

No. 150.



The following allusion to the phrase appears in the voice part of the first movement:—

No. 151.



and the following in the accompaniment:—

No. 152.



The *Arioso* movement also has a similar reference—

No. 153.



all shewing how completely this charmed succession of notes had for the time taken possession of the mind of the composer.

A very interesting example of this decade (1830-40) is the fine song "Suleika" to Goethe's words. It is Op. 34, No. 4, and was most probably composed in 1834, since two of the other songs in the same *opus* bear the date of May and December in that year.

It opens thus:—

No. 154.



Another reference to the phrase occurs further on in the first stanza:—



with a fine additional feature in the accompaniment. The third stanza has—with Mendelssohn's usual careful attention to the shades of meaning in the words—a different harmony:—

No. 156.



and in the concluding major section there is a final allusion to the phrase, which must not be overlooked:—

No. 157.



(To be continued.)

Reviews.

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wares of the usual common-place order, all cast pretty well in the same mould, and having little to distinguish one from the other, besides some slight flavouring of sentiment, pathetic, humorous, romantic, or semi-religious, as the case may be. The second constitutes a minority, daily growing in intelligence and numerical importance, to whom song-writers of the higher class to which Mr. Schlesinger belongs, must look for recognition and encouragement. In "Longing" (Carl Prüser, Boston), a highly effective setting of some words by Matthew Arnold, the composer has not stinted himself in the matter of accompaniment which, while furnishing a melody on its own account, co-operates pleasantly with the part assigned to the voice. "Home they brought her warrior dead," deals in a declamatory and artistic manner with Tennyson's well-known lines. "Mignonette" (same publishers), written in a lighter vein, possesses considerable piquancy and charm. The two remaining songs by this composer, "Sing to me some homely ballad," and "The buried flower" (Edward Schulberth & Co., New York) exhibit a similar elevation of tone, and all the five may be recommended to the attention of English vocalists.

"In Bonnie Face," by A. H. Behrend (J. & J. Hopkinson), a "childie" is again addressed in moralizing and endearing terms, and in music of the simple homely kind, which has gained popularity for several of the composer's former songs. The same publishers send "Maidenhead Bridge," by Ernest Birch, in which some words by Clement Scott are treated with appropriate sprightliness; and "The Old Sun-dial," by Gerald M. Lane, a song possessing merit of the popular kind. The tuneful commencement of "One face was missing," by B. A. Reeve (Metzler & Co.), can scarcely be ascribed to originality, but the song is fairly effective, and will not be without admirers. "Oh pardon me," by Mrs. Sutton Sharpe (R. Mills & Co.), is written in a very serious vein indeed, but for any listener who may unfortunately happen to take the constantly recurring words of this refrain in their polite conventional sense, we fear the result will not be all that is intended. "Constancy," by Marguerite Armstrong, with some pretty words by K. G. Corkling, has in it the elements of popularity.

"Radoo," or "Adieu" (Francis and Day), is a tune by Bessie O'Connor, written to the words of a Creole song, concerning which Mr. Justin McCarthy has written "nothing could be more simple and pathetic." It consists, musically speaking, of a single phrase; but that phrase is so catching and the whole song so admirably suggestive of the combined qualities of quaintness and pathos, which give to the better class of ditties sung by the black-skinned troubadours of the plantation their distinctive character, that it is as likely as not to haunt the ear of the public, and, as time goes on, to be hummed and whistled everywhere, in season and out of season.

PIANOFORTE MUSIC.

Messrs. Schott send two impromptus for the pianoforte, by H. M. Brickdale-Corbett. Both pieces display musicianly acquirements, but not much freshness of idea, and rather remind one of Raff in his less inspired moments. A simplified arrangement of Sidney Smith's "Danse Napolitaine" and "The Bride's Farewell," a sketch by J. Pridham (Edwin Ashdown), are school pieces well adapted for players of quite moderate skill. No. 5 of Edwin M. Lott's "Recollections of Mozart" contains an easy, and at the same time, effective arrangement of the "Agnus Dei" from the first Mass. From the same publisher we receive No. 1 of the "Gems of Bishop," by J. Pridham, which consists of a pleasing arrangement of "Tell me my heart," for violin and pianoforte.

Messrs. Marriott and Williams send "The Pearl Polka," by Duncan J. Caddy, a spirited and really tuneful dance theme, which ought to become popular.

DANCE MUSIC.

The "Kettle-drum Polka," by Frederic Mullen (B. Williams), is a spirited tuneful dance. "The Sailor's Quadrille," by C. H. R. Marriott, is a cluster of popular nautical tunes well arranged for dance purposes. Also received: "The Merry-step Polka," by Henry Klusman, (Alfred Hale); and "Sunny Hours," a pretty waltz, by Arthur D. Pocock (Pocock & Son).

Poetry.

ON HEARING THE INTRODUCTION TO "LOHENGRIN."

(From Mrs. PFEIFFER'S "Sonnets.")

I.

THOSE fine-drawn stringed notes so inly smite,
It is as if the bows of sprites could strain
The sensitive nerve-fibres of the brain,
And tune them to an all too keen delight.
And still as they resound they gather might,
Seeming a new-born pulse of life to gain
With each new bar, until the beating rain,
The deluge of quick sound, is at its height.

Then all our soul is drowned as in a sea
Of glad sensation, and we faintly seek
Some continent for boundless ecstasy:
In vain;—we are but carried down the wake
Of Time, to throb awhile primevally
With the young World in passion's blind outbreak.

II.

Is this the music that the wise presage
As of the "Future?"—this that storms and seeks
To force each door of sense, and loudest speaks
Through organs that grow less from age to age?
Alas! its human burthens so engage
The human soul, that not for us there breaks,
Wave-like, as on a life that first awakes
The careless joy of Nature's infant stage.

We think, we toil, we hope, we love, we die,
We know and would foreknow, we doubt and fear;
Till 'neath thy spell, O Wagner! we put by
"Future" and Present too, and drawing near
The base of life, thy breath, like the wild sigh
Of some Æonian Past, steals on the ear!

THE MUSICIAN AND THE COAT.

A TALE WITH A MORAL.

The question how the innumerable musical unemployed whom Royal Colleges and Guildhall Schools turn out with ever increasing abundance, are to earn their living, has been brought nearer to its solution by the ingenuity of Mr. Walter Duncan Cameron, of Ealing, described as a professor of music and brought up at the Brentford Petty Sessions, last week. Mr. Walter Duncan Cameron, finding the neighbourhood of Ealing less musically inclined than he could have desired, watched the signs of the times in that mirror of contemporary life, the newspapers. The most conspicuous object which met his gaze was a coat—not the coat of many colours which Sir George Macfarren has sung, nor yet an ordinary coat such as you might order at your tailor's for a few guineas, but a gorgeous fur coat, and moreover, in a certain sense, a historic coat: the coat, in brief, belonging to Dr. Thomas Bird, which has played so important a part in a recent *cause célèbre*. "If I only possessed this coat," Mr. William Duncan Cameron said to himself, "my fortune would be made. It would set forth my elegant form in the most approved fashion; it would give me the grand air beseeeming one of the Camerons. I could spread the report that it was an heirloom come to me in tail male from the first of my clan. Pupils would flock to me on the strength of my story, and no one could refuse seven and sixpence for a lesson to the owner of so magnificent a garment. Moreover, I possess already a lovely violin, valued at £50, the property, according to the vulgar, of the Rev. F. H. Evans, of Bayswater, but mine by right of conquest." Pondering these and other matters in his mind, Mr. Walter Duncan Cameron slowly wended his way from the suburban Ealing to the aristocratic Brook-street, and reached No. 59A, the residence of Dr. Thomas Bird, between three and four o'clock in the afternoon. To the menial who answered his double knock, he remarked in a stern voice, "Mr.

Lewis wants the doctor's fur coat," adding, "I must get back to the court before half-past four." The servant produced the coat, saying in a tone of lingering doubt, "This is the coat, are you quite sure you are from Mr. Bird?" "Yes, from Mr. George Lewis," our hero replied, in the tones of honest indignation which bore absolute conviction to the pliant mind of the menial, and led to the immediate surrender of the coat. At this stage the joy of possession seems to have slightly impaired the mental faculties of Mr. W. D. Cameron, who, instead of carrying home his prize in triumph, deposited it at a receptacle not generally frequented by heroes of romance—a pawnbroker's shop. These are the circumstances elicited by the Brentford sages of the law, and which a British jury will have to verify at the impending trial. Our narrative should be accepted as a mere hypothesis, but whether true or not, it may serve as a triumphant proof that the aspiring musician, not able to dig, and ashamed to beg, may still find a coat for his back.

Occasional Notes.

It appears that the authorities of Reichenbach, in Saxony, have prohibited the playing of Chopin's "Dead March" at funerals. One would like to know by what train of reasoning in their stupid, benighted, provincial heads they have arrived at this conclusion. Do they want to go to the grave without any sound of drum or wind instrument, or do they object to Chopin specially, and would they permit, for example, the Dead Marches of Handel or Beethoven, or Mendelssohn's *Lied ohne Worte*, generally and incorrectly so called? However that may be, the only fit accompaniment to their own interments would be Gounod's "Funeral March of a Marionette."

The centenary of Weber has naturally led to an upheaval of long forgotten anecdotes and similar antiquarian rubbish, including several contemporary criticisms of *Der Freischütz*, which, like every other work of genius, was at first violently assaulted by the Philistines. In the front ranks of the assailants was Spohr, who wrote in this fashion:—"As up to that time I had no great idea of Weber's talent, I was naturally anxious to know *Der Freischütz*, in order to account for the enthusiastic applause it had met with in the two capitals of Germany. Better acquaintance with the opera did not afford me a solution of the riddle, unless I had accepted as such Weber's gift of writing for the populace." Our opinion, frequently expressed, that one composer is the worst possible judge of another, finds curious illustration in this dictum. A German paper, quoting the same passage, points out that the charge of ingratitude made against Wagner on account of his attack upon Meyerbeer, has never been raised against Spohr, although he owed his excellent appointment at Cassel entirely to Weber's recommendation, while all that Meyerbeer is known to have done for Wagner was to give him a few introductions to managers at Berlin and Paris, leading in both cases to nothing.

The following letter has been addressed to the editor of the *Pall Mall Gazette* by Mr. Gilbert:—"Sir,—You are pleased to make merry with what is supposed to be an exaggerated anxiety on the part of Sir A. Sullivan and myself lest the details of the opera now in rehearsal at the Savoy should become prematurely known to the public. So little has this consideration troubled us, that we invited to the reading of the piece, which took place three weeks before the first stage rehearsal, no fewer than forty-four ladies and gentlemen of the chorus, who are in no way concerned with the

dialogue, besides a dozen personal friends. We have declined to accede to several requests which have been made to us to allow the details of the plot of the piece to be published in newspapers; and in acting thus we believe we have taken no unusual course. It is not customary for dramatic authors in this or any other country to publish their plots eight weeks before the production of their pieces. You say that so great is the fear of piracy, that even the actors themselves do not know the name of the play, nor the names of the characters they are severally engaged to represent. The name of the play is at present unknown to myself, and I shall be much obliged to anyone who will tell it to me. But the cast is as follows:—

| | | | | |
|------------------------------|-----|-----|-----|----------------------|
| ROBIN OAKAPPLE | ... | ... | ... | Mr. G. Grossmith. |
| RICHARD (his foster brother) | ... | ... | ... | Mr. Durward Lely. |
| SIR DESPARD | ... | ... | ... | Mr. Barrington. |
| SIR RODERIC | ... | ... | ... | Mr. Temple. |
| OLD ADAM | ... | ... | ... | Mr. Rudolph Lewis. |
| ROSE MAYBUD | ... | ... | ... | Miss Leonora Braham. |
| MAD MARGARET | ... | ... | ... | Miss Jessie Bond. |
| ZORAH | ... | ... | ... | Miss Findlay. |

Act 1.—A Seaport Village. | Act 2.—A Baronial Hall.
Date, 1810.

I am, Sir, your obedient servant, W. S. GILBERT.—Dec. 20."

The *Gazzetta Musicale*, of Milan, publishes an interesting synopsis of the Italian operas and operettas that have been produced in the course of the past year. Altogether they have been thirty-nine in number, more than half of which belong to the class known as *opera seria* in Italy and as grand opera with us. Only three Italian operas have seen the light in foreign cities: one at Moscow, one at Barcelona, and one at Prague, the last-named being *Myrrha* by the excellent Cavaliere Zaverthal, resident at Woolwich, which the *Gazzetta Musicale* admits to its list because, although performed in the Czech language, it was written by an Italian author. This scarcity of production in foreign parts throws a curious light on the recent fortunes of Italian opera. No less instructive is the proportion in which the various Italian cities have contributed to this list of novelties, namely, Venice, 3; Florence, 4; Milan, 7; and Naples, 8; Trieste and Rome each 2, the remainder being distributed over smaller places. The result has been registered in 35 out of the 39 cases, namely: 3 bad, 1 middling, 30 good, and 1 very good, this latter being curiously enough the opera *Flora Mirabilis* by Samara, the Greek composer, which as duly recorded in *The Musical World*, was produced at Milan on May 16 with marked success. Even so, however, there remain thirty good operas produced within one year by Italian composers, and yet there are people who say that Italy is no longer the land of song.

A correspondent sends us some interesting information with regard to Mr. Arthur Foote, the composer of a MS. serenade in E for string orchestra, to be produced at the next London Symphony Concert, January 12. Mr. Foote who takes a leading place amongst American composers, was born at Salem, Massachusetts (the scene of Hawthorne's "Scarlet letter"), on March 5, 1853. He studied piano and organ with Mr. B. J. Lang, and composition with Professor J. K. Paine of Harvard University. He has been for the last ten years settled at Boston, Mass., as a teacher of the pianoforte and organ, and organist at the first Unitarian church. His published compositions are, string quartet, Op. 4; trio for piano, violin and 'cello, Op. 5 (Schott); scene from *Hiawatha* for male chorus and orchestra; numerous pieces for 'cello and pianoforte, violin and pianoforte, pianoforte alone, songs, &c.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—
MONDAY EVENING, Jan. 10, 1887. Programme: Quartet in D minor (Schubert), Op. 161, for two violins, viola, and violoncello; Sonata in G minor (Beethoven), Op. 5, No. 2, for pianoforte and violoncello; Duet in B flat (Mozart), for violin and viola; Variations on "Ich bin der Schneider, Kakadu" (Beethoven), Op. 121a, for pianoforte, violin, and violoncello. Executants: Madame Norman-Neruda, Miss Agnes Zimmermann, M.M. L. Ries, Straus, and Piatti. Vocalist, Mr. Herbert Thorndike. Commence at eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—
SATURDAY AFTERNOON, Jan. 8, 1887. Programme: Quartet in G major (Haydn), Op. 54, No. 2, for two violins, viola, and violoncello; Fantasia in C major (Schumann), for pianoforte alone; Septet in E flat (Beethoven), Op. 20, for violin, viola, clarinet, horn, bassoon, violoncello, and contrabass. Executants: Madame Norman-Neruda, M.M. Charles Hallé, L. Ries, Straus, Piatti, Lazarus, Paersch, Wotton, and Reynolds. Vocalist, Mr. Santley. Commence at three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell and Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

ROYAL ALBERT HALL CHORAL SOCIETY.
Patron—Her Majesty THE QUEEN.
President—H.R.H. the Duke of EDINBURGH, K.G.
Conductor—Mr. BARNBY.

Handel's MESSIAH, on SATURDAY, Jan. 1, at eight. Artists: Miss Robertson, Madame Patey, Mr. Edward Lloyd, and Mr. Henschel. Organist, Dr. Stainer. Prices: 7s. 6d., 5s., 4s., 3s., and gallery 1s.

THE PORTMAN ROOMS, BAKER STREET, W.
AFTERNOON—WEDNESDAY, December 8; THURSDAY, December 16, at 3.20.
EVENING—TUESDAY, December 28; TUESDAY, January 11, 1887.
At 8 o'clock.

MR. WILLIAM NICHOLL'S Vocal Recitals.

Mr. WILLIAM NICHOLL (pupil of Signor Vannuccini, Florence; and Signor Ettore Fiori, London; and Parepa Rosa Gold Medallist, Royal Academy of Music, 1886) has the honour to announce a Series of FOUR VOCAL RECITALS, at the Portman Rooms (late Madame Tussaud's).

PATRONS—Sir Frederick Leighton, P.R.A., Sir Geo. Macfarren, Dr. A. C. Mackenzie, Arthur Chappell, Esq., Signor A. Randegger, The Viscountess Folkestone, Lady Adela Larking, Lady Crosley, Signor Ettore Fiori, Geo. Aitchison, Esq., A.R.A.

Subscription Tickets for the series of Four Concerts: Single Tickets, 15s.; Double, 21s.; Family, to admit three, 25s. Single Tickets, 5s. and 2s. each. To be had at Messrs. Chappell & Co., Bond Street, W.; Messrs. Cramer & Co., Bond Street and Regent Street; Messrs. Stanley, Lucas & Co., Bond Street; or from Mr. Nicholl, 28, Belsize Road, N.W.

Mr. W. Nicholl will be assisted by the following artists:—Miss Louise Phillips, Miss Hamlin, Madame Wilson-Osman, Miss Gertrude Muir Wood (her first appearance), Madame Isabel Fasset, Miss Annie Dwyer, Mr. John Bridson, Mr. Alec Marsh, Madlle. Bertha Brousil (violin), Mons. Adolphe Brousil (violin), Miss Constance Bache, Miss Amina Goodwin, and Mr. Septimus Webbe (piano). Accompanist: Miss Mary Carmichael. A Broadwood Concert Grand (kindly lent) will be used at the Recitals.

Schumann's "Spanish Liederspiel" (for four voices) will form the first part of the Recital on December 8; the first part of the Second Recital (December 16) will be devoted to Handel; the first part of the Third Recital (December 28) to Henschel's "Serbisches Liederspiel" (for four voices); and the first part of the Fourth and Last Recital (January 11, 1887) to Brahms's Second Set of "Liebeslieder."

Books of the Words at all the Recitals.

DRURY LANE—AUGUSTUS HARRIS, Lessee and Manager.—On BOXING NIGHT, Dec. 27, and TWICE DAILY during the holidays, THE FORTY THIEVES.—Box Office open daily from ten till five.

THE FORTY THIEVES, at DRURY LANE, on BOXING NIGHT.—Messdames Constance Gilchrist, Edith Blande-Brereton, M. A. Victor, Dot Mario, Minnie Mario, Emma D'Auban, Marie Williams, Minnie Inch, Violet Russell, F. Zanfretta, Bettina de Sortis, Aenea (the Flying Dancer), and Edith Bruce.

THE FORTY THIEVES, at DRURY LANE, on BOXING NIGHT.—Messrs. Harry Nicholls, Victor Stevens, Charles Lauri, jun., Robert Pateman, John D'Auban, Reuben Inch, Harry Payne, Tully Louis, Tom Cusden, Paul Martignetti and Troupe, and Herbert Campbell.

DRURY LANE.—THE FORTY THIEVES, on BOXING NIGHT. Written by E. L. Blanchard; music by Ferdinand Wallerstein. The Children of the National School of Dancing and the Ballets under the direction of Madame Katti Lanner; the Breakdown Dances arranged by John D'Auban. Scenery by William R. Beverly, Grieve and Hart, Henry Emden, Perkins, Ryan, and William Telbin. Dresses designed by Wilhelm, and executed by Auguste et Cie., Nelly Fisher, Palmer, Hughman, Alias, &c.; Armour and Jewellery by Gutperle (Paris), Kennedy, and Phillips; the Banners by Kenning. The whole invented, arranged, and produced by Augustus Harris.

OUR EMPRESS QUEEN. In G for baritone, and B for tenor.

HENRY RUSSELL'S New Song, OUR EMPRESS QUEEN.
Words by CLEMENT SCOTT.

OUR EMPRESS QUEEN. New Song, composed by HENRY RUSSELL. Words by CLEMENT SCOTT.—A marvellously striking melody, worthy of Henry Russell's former compositions, "Cheer, boys, cheer," "The Ivy Green," "The Old Arm Chair," "Woodman spare that tree," and hundreds of other songs that have reached the hearts of the English-speaking world. Post free, 24 stamps. London: WEEKES and Co., 14, Hanover Street, W.

LONDON RONALD'S New Song, "I LOVE THEE."—
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| 3.—THERE WAS A TIME | - - - - | " |
| 4.—BREAK, BREAK, BREAK | - - - - | TENNYSON. |
| 5.—THE SILENT LAND | - - - - | SALIS. |

(Paraphrased.)

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- | | | |
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| 7.—WHEN MAN EXPELLED | - - - - | BYRON. |
| 9.—IS THERE A BITTER PANG | - - - - | HOOD. |
| 10.—TO CLARISSA | - - - - | COLERIDGE. |
| 12.—MUTUAL PASSION | - - - - | " |
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The Musical World.

LONDON, SATURDAY, JANUARY 1, 1887.

TO OUR READERS.

IN courteously presenting to our readers the compliments of the season and wishing them any number of happy new years, we may express a hope that that wish will be echoed by them in our favour. The prosperity and continuance of *The Musical World* is to some extent a matter of interest to the entire community of English musicians. English musical journals, like English concerts have been too frequently a matter of mere commercial enterprise. They have generally been the property of great publishing firms, the interests and opinions of which they must of necessity reflect. Independent criticism, absolute freedom from puffery, acknowledgment of talent wherever and whenever it may be found, are almost impossible in such circumstances. These features at the same time, we may say it without self-conceit, have been eminently characteristic of *The Musical World* of the past year. We have discussed current events and contemporary efforts at home and abroad without fear or favour, extenuating nothing, setting down naught in malice, regardless of the reputation, the nationality or the social connections of those concerned. A journal adopting this tone of criticism and having the highest and most serious interests of music at heart, naturally meets with difficulties. The animosities of injured vanity, the jealousy of rivals have more than once found expression in attacks made upon us to which, in not a single instance have we thought it necessary or dignified to reply. Well-intentioned counsels of the timid have also not been wanting. "High art," we have been told, "does not pay. Musicians and the ordinary run of musical amateurs care nothing about the history or the more serious issues of their art. To make your paper a success you should introduce a lot of anecdotes and gossip, the more personal, and occasionally the more ill-natured the better." This kind of advice we have taken for what it is worth. We have endeavoured, and shall endeavour, to supply as much information as possible and a certain amount of light reading, together with the more serious matter which we offer to the student. As to lowering the tone of the paper, we should not even consider such a proposition if the largest circulation in the world were to be our immediate reward. In such a case, *The Musical World*, as we understand the mission of that journal, would lose its reason for existence. Much rather would we stop the issue of the paper, or at least sever our connection with it, to-morrow.

Fortunately, there is no danger of such a catastrophe occurring just yet. The success which has accompanied the new issue of this long-established journal has been far greater than we had a right to expect. The circulation

has increased by several hundreds per cent., as the official statement of our accountants, which we propose to publish at an early date, will show. It is not in a spirit of boastfulness or *réclame* that we state with some amount of pride that the list of our subscribers is headed by Her Majesty The Queen. It is a favourite saying with certain people, that the decay of music in this country dates from and is attributable to the accession of the House of Hanover, a house which has befriended every great composer, from Handel to Liszt, Gounod, and Wagner. In such circumstances it may be desirable for musicians to know that the Head of that House is not altogether indifferent to the current of musical events in this country, as reflected in the pages of an independent abstract and chronicle of the time. Of the support of the musical profession also we have no reason to complain. There is scarcely a single distinguished musician at home and abroad who is not amongst our regular readers; and from the many words of encouragement which we receive from time to time we may conclude that our efforts have met with acknowledgment in many quarters. A newspaper, however, like an army, cannot be entirely dependent upon the assistance of commanders-in-chief and generals, it must appeal equally to the rank and file, and it is upon the support of this rank and file amongst amateurs as well as professional musicians that the further success of this journal must depend.

To make it more and more worthy of that support will continue to be the task of the Editor and his staff. *The Musical World* is represented in most of the musical centres at home and abroad by competent correspondents, and we shall endeavour to make our summary of news even more complete and interesting than it is. Leading musicians and writers on music have also promised their further contributions, and in answer to many enquiries we may state that "The Musical World Stories" will be continued whenever the pressure of current events on our columns will admit of that agreeable diversion. With these facts and anticipations in our mind we may face the New Year, and the worries and anxieties inseparable from the conduct of a newspaper, with some degree of confidence.

FRANZ LISZT AS A FREEMASON.

The often-mooted question whether Fr. Liszt was a freemason and whether he belonged to that brotherhood after his consecration as a priest, appears to be set at rest by the following obituary notice published in a Freemason's Journal: "On the 31st July last one of the greatest artists and men departed at Bayreuth for the eternal East, who had proved himself a worthy member of our brotherhood by his deeds through his whole eventful life. It is Brother Franz Liszt on whose grave we deposit an acacia branch. Millions of florins Franz Liszt had earned on his triumphant career—for others. His art, his time, his life, were given to those who claimed it. Thus he journeyed, a living embodiment of the St. Simonism to which he once belonged, through his earthly pilgrimage.

Brother Franz Liszt was admitted into the brotherhood in the year 1841, at the lodge 'Unity' ('Zur Einigkeit') in Frankfort on the Maine, by George Kloss, with the composer, W. Ch. Speyer, as witness, and in the presence of Felix von Lichnowsky. He was promoted to the second degree in a lodge at Berlin, and elected Master in 1870, as member of the lodge 'Zur Einigkeit' in Pest. Since 1845 he was also honorary member of the 'L. Modestia cum Libertate,' at Zurich. If there ever was a Freemason in favour with Popes Pius IX. and Leo XIII. it was Franz Liszt, created abbé in 1865 in Rome."

Correspondence.

PROGRESS OF MUSIC IN BIRMINGHAM.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—I noticed in an article quoted from *The Musical World* on "The Progress of Music in Birmingham," which was reproduced in our *Birmingham Daily Post*, of December 22, that the statement with reference to some chamber concerts which were established some years ago in Birmingham is not quite correct with regard to the original founders of these concerts. I have taken the liberty of writing a letter to the *Daily Post* of Birmingham on the subject and putting the matter right. The *Daily Post* has published my letter, and I send you a copy of the same, and beg you to kindly set the matter right in the next issue of your esteemed periodical. I think in common justice to myself who am well known in London as well as Birmingham amongst musicians, that the truth on this subject should be made known, and I am sure your love of what is right will induce you to do me this act of justice.

I am, sir, yours faithfully,

C. J. DUCHEMIN.

Birmingham, December 23, 1885.

To the Editor of the *Birmingham Daily Post*.

"SIR,—I have noted in your issue of this morning an extract from the *London Musical World*, with the above heading, in which reference is made to certain chamber concerts which are said to have been instituted by Mr. Charles Flavell, Herr Deichmann, &c., not mentioning my name at all in connection with them. Allow me, in justice to myself, to correct his statement. The concerts in question were in the first instance proposed by the late Mr. Henry Hayward—one of the best provincial violinists of the day, who was then a resident musician at Wolverhampton—and myself. Mr. Hayward and I intended, in conjunction with Herr Wallenstein, a resident violinist of repute, to start these concerts ourselves. Mr. Charles Flavell offered afterwards to join us, and we admitted him. Mr. Wallenstein left Birmingham after the first year of these concerts. It was we three who were left who engaged afterwards from time to time, and paid for their services, Messrs. Blagrove, Deichmann, Signor Piatti, &c., &c. We carried on these concerts for several years, but they were only successful in a musical point of view, as you will find by referring to the files of the *Daily Post*. Financially speaking, these concerts were failures. The town was not prepared to receive them. We continued them for several years, when they fell through. After a year or so Mr. Charles Flavell, in conjunction with Mr. Henry Hayward, started them again, but they only lasted for about a couple of years, having to be given up at last, as I understood, owing to unsatisfactory financial results. I may mention that before these concerts were established I tried single-handed, on many occasions, both chamber and orchestral concerts. In 1853 I brought down Alfred Mellon with his celebrated Orchestral Union (October 15, or thereabouts), and introduced them for the first time to a Birmingham audience, with Mr. Weiss and Miss Fanny Ternan (now the eminent novelist, Mrs. F. E. Trollope) as vocalists, and Blagrove, Hatton, Hill, Pratten, Howell, the two Harpers, &c., &c., amongst the band. I lost about £100 by this venture. I also later on brought down Grisi and Mario for their farewell performance with M. Sainton and Madame S. Dolby, &c. In all my ventures I always endeavoured to my utmost to place before a Birmingham audience that class of music which must tend to improve the taste and judgment of a town. I was the founder of the Edgbaston Musical Union, which, when I commenced with it, boasted of but few amateur instrumentalists; but before I quitted it numbered some fifty, representing almost all the necessary instruments of a complete orchestra. We always gave one or two concerts each year, at which in-

variably, amongst other good instrumental pieces, a whole symphony was given. I conducted, worked up, trained this society for twenty years without remuneration, paying my yearly subscription with its other members. I must beg your indulgence for troubling you with so long a letter about myself; but, although I studied on the continent, I have lived my professional life, and have contributed some little towards the improvement and development of good music, in this my native town.

"C. J. DUCHEMIN.

"2, Calthorpe Road, Edgbaston,
"December 22."

The following letter to the editor of the *Birmingham Daily Times* also bears upon this subject:—

"SIR,—*The Musical World's* retrospective sketch which you copy to-day is deficient in two important points. First, no mention is made of the late Mr. Stimpson, who for forty-four years did more than anyone else has ever done to promote music in Birmingham. Secondly, there is no mention of his pupil, the late Edward Bache, who was born and died in Birmingham, and who first introduced chamber concerts at Dee's Hotel, in 1855, when Messrs. Deichmann and Paque, whom *The Musical World* rightly recalls, first appeared here.—Yours truly,

"Birmingham, December 22.

"MUS. BRUM."

THE QUEEN'S JUBILEE.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Allow me to make a suggestion, which I am sure, when made through your medium, will be recognized as timely and well-advised by the whole musical community. Of late, many proposals have been made outside the lines of the noble art, as to the desirability of celebrating Her Majesty's approaching Jubilee. Such proposals are highly commendable, whether they emanate from religious, patriotic, or artistic sources. It has been deemed expedient in the past, and rightly so, to confer dignities on eminent men who have given their untiring energy to the furtherance of music in this country, and on that line of precedent it appears to me that evident modesty, that essential attribute of true greatness, should not prove a bar, but rather an incentive to the conferring of a dignity, where it is fully deserved. I am certain all true lovers of music would rejoice to learn that the veteran of the Crystal Palace orchestra had, on the occasion of Her Majesty's Jubilee, received a title in worthy recognition of so many laborious years of indefatigable devotion to the art, of which he is one of the most earnest representatives and champion supporters. Such a proposal will be hailed with unbounded satisfaction and pardonable pride by the whole of his unique band, the members of which are, I may say "*sociétaires*" of an almost original institution, which during over thirty years of existence, has been unassailable through all the inherent vicissitudes of time. In commemoration both of the Jubilee and the investiture, special festival performances should be given at the Palace, the success of which would be unequalled in the annals of that establishment, or the art with which it has ever been so closely connected.—I am, sir, yours faithfully,

O. L.

London, December 28, 1886.

THE WEBER CENTENARY.

The first part of the London Symphony Concert on Wednesday afternoon was devoted to Carl Maria von Weber, the composer whose hundredth birthday has, as it were, given its artistic *cachet* to the last musical week of the year; we say the last week, because concerts, or at least high-class concerts, have, during this holiday tide, to give way to the superior attractions of the pantomime, and till the resumption of the Popular Concerts early in January the record of music will present a blank. Weber was born on December 18, 1786, and Mr. Henschel's sacrifice at the shrine of his memory came therefore a little *post festum*, but this is of comparatively little consequence in the case of a composer the exact date of whose birth has been a matter of dispute with his various biographers, some of whom, on the authority of the church register of Eutin, his native city, advocate the claims of November 19, which he himself adopted as his birthday, while others, relying upon an entry in his father's diary, place the event in December. What is more remarkable is that

the celebration of so important an occurrence has been allowed to pass with so little notice in England; for here the composer was, at one time, at least, as popular as in his own country. His *Oberon* was written to an English libretto for an English theatre, and in London he breathed his last. To have an idea of the enthusiasm excited by the melodies of *Der Freischütz*, which came upon the town with the freshness and fragrance of mountains and forest, one should read Fanny Kemble's "Records of a Girlhood" and other contemporary chronicles, while Weber's letters to his wife bear ample testimony to the "ovations" and other forms of hero worship of a more or less distressing kind to which the dying man was compelled to submit in society. The sixty years which have elapsed since that time have wrought a singular change in popular feeling. Weber's position in the history of music is secure enough. As the originator of what has been called the romantic movement, and in a certain sense the precursor of Wagner, he will always be remembered, and some of his pianoforte pieces, the "Concertstück," the "Invitation à la Valse," and others, are essential components of the modern *répertoire*. But the English stage knows his works no longer, and *Der Freischütz*, Weber's most successful, and, all things considered, his most beautiful opera, has not been taken from the shelf where it has rested for many years to grace its composer's centennial celebration. It is true that at present no theatre is open in London which could have attempted such a revival. But altogether it must be owned that that celebration has been an extremely tame affair. It is true that Mr. Manns at the Crystal Palace—always the first in the field where the true interests of music are at stake—did his best to emphasize the claims of Weber's genius by devoting the entire programme of last Saturday's concert to his works, commencing with the symphony in C, No. 2, and winding up with the *Oberon* overture—an infinitely superior piece of workmanship, for Weber, with all his wealth of melody and variety of instrumental colouring, lacked the breadth of treatment which belongs to the highest form of orchestral art. Even the masterly performance which Mr. Manns secured for that symphony, was unable to lift it above the level of pretty but somewhat antiquated things. More interesting, although even more removed from modern art practice, was the Concerto for the clarinet, No. 2, written for Weber's intimate friend, Heinrich Bärmann, a celebrated *virtuoso* of the period. The clarinet and its congeners have practically ceased to be solo instruments nowadays, their place having been taken almost entirely by the violin, the violoncello, and even more than these, the pianoforte. Whether this change is for the better or not may be a matter for discussion; certain it is that in Weber's own day a more perfect rendering of this lovely piece could not have been achieved than that to which Mr. Clinton owed the enthusiastic applause of the audience. A similar demonstration, equally well deserved, followed upon the performance of the familiar "Concertstück," by Herr Stavenhagen, one of Liszt's favourite pupils, and his companion on the master's visit to this country last spring. Miss Gyde was successful in the rondo known as "Perpetuum Mobile." The vocal selection included some of the patriotic choruses inspired by the Napoleonic wars and immensely popular in Germany to this day, as well as the last composition that ever fell from Weber's pen, the setting of Thomas Moore's "From Chindara's Warbling Fount," written in 1826 for Miss Stevens, afterwards Countess of Essex. It was on this occasion sung by Mrs. Hutchinson, who also led the solo quartet in the finale of the first act of *Euryanthe*, the opera which failed to keep the stage, partly on account of the absurd libretto supplied by Helmina von Chezy, the poetess, and partly because Weber's muse was somewhat overweighted by the demands of musical tragedy in its higher developments. The concert, it will be seen, represented the composer's genius in many varieties, and as faithfully as the absence of dramatic action would allow. More modest were the contributions to the centennial celebration at Mr. Sims Reeves's concert given at the Albert Palace in the evening of the same day. Mr. Sims Reeves sang the tenor air, "Through the Forest," from *Der Freischütz*, Mr. Barrington Foote gave the drinking song from the same opera, and Madame Antoinette Sterling contributed "O Fatima," from *Abu Hassan*. If not amounting to much, these humble offerings at Weber's shrine showed at least an excellent intention. We should mention in this connection that the Glasgow Choral Union also gave a Weber concert on Saturday, conducted by Mr. C. Villiers Stanford, in lieu of Mr.

Manns, whose ability and zeal have raised that society to a prominent place among provincial institutions of its class. The Weber selection at the London Symphony Concerts was in no sense representative of the composer's powers. The overture to Schiller's *Turandot* is, like the above-named symphony, a juvenile production, having been composed in 1806, although re-written at a latter date. It is, moreover, as the writer of the programme remarks, little more than a *jeu d'esprit*. Next came the minuet from the first act of *Euryanthe*, and this was followed by the adagio and rondo from the concerto for bassoon, Op. 75, a by no means remarkable composition, although remarkably well played by Mr. Wotton. If so much, why not more, is a question which might be appropriately put to Mr. Henschel?—*The Times*.

DRURY LANE THEATRE.

Amongst the doubts suggested in anxious minds by the various and extravagant proposals for the celebration of Her Majesty's Jubilee, one fact stood firm as a rock in the waters of uncertainty—the fact, or rather the anticipation, that Mr. Augustus Harris would not miss the opportunity of doing justice to his sovereign, not forgetting at the same time his own theatre. Even the announcement that "The Forty Thieves" would be the subject of his pantomime was not sufficient to shake the confidence of the faithful. At first sight it was not easy to discover what possible connection there could be between the fifty years of Her Majesty's reign and forty or any other number of thieves. This problem, which no doubt has given many sleepless nights to Sir Charles Warren, was, however, triumphantly solved on Boxing Night, when the aforesaid predatories in gorgeous costumes, and attended by a vast train of minor robbers, attired with equal splendour, appeared on the stage of old Drury. To the mighty mind of the great Augustus time and space are as nought, even as they were to Plato and Kant and Schopenhauer. His imaginative powers connect the east and the west, and traverse with lightning rapidity the interval of a thousand years, which may have elapsed since the forty thieves defied the police of those days, and killed and quartered the wicked Cassim. That villain, by the way, ably represented by Mr. Pateman, is dealt with in a more lenient fashion than an exalted sense of poetical justice would seem to warrant. At the moment when his disconsolate spouse (Miss Victor) is about to enter into a second matrimonial alliance with Mr. Ally Sloper, Secretary to the "Forty Thieves' Company (Limited)," he comes to life again and joins in the general rejoicings. Those rejoicings find their climax in what one may call the foreshadowing and essence of Her Majesty's Jubilee Celebration. Every portion of the vast empire on which the sun never sets, from the farthest east of the Indies to the remote west of tobogganing Canada, is represented in the procession which files past the imposing figure of Britannia welcoming her children to the Temple of Fame. Words fail us to express the sublimity of the idea or the grandeur with which it has been carried out. If there is a composer of genius amongst our readers, we must ask him to write a Drury Lane Jubilee Symphony, with a "first theme" of fifty bars, called "The Augustus Harris Leit-motive." The gorgeous display of beauty, more or less scantily attired, the graceful rhythm of the dances, the dazzling effects of light and darkness should be depicted in the "working-out" portion of the first movement, and Mr. Harry Nichols should be the subject of the scherzo. The finale, in which the "Augustus Harris motive" and the National Anthem should go together in counterpoint, would almost write itself. To return to commonplace prose, we may state that the *pot pourri* of various tunes which forms the fitting accompaniment of a pantomime has been appropriately compiled by Mr. Wallerstein.

Concerts.

THE LONDON SYMPHONY CONCERTS.

The programme of the sixth concert of this series contained several quasi novelties in a selection taken from the works of Carl Maria von Weber, whose centenary has fittingly been made a

distinct feature here as elsewhere. The works in question are the overture to Schiller's *Turandot*, an adaptation of a similar work previously written on a Chinese melody, and therefore appropriate to the action of the play laid in the Celestial Empire, an orchestral miniature of the most diminutive description—probably the shortest overture of note in existence—but quaint and finely scored, and, if but for its historic interest, worthy of an occasional hearing.

This was succeeded by a menuet, stately in character, without any salient feature for remark, taken from the opera *Euryanthe*, seldom heard even in Germany, on account of its unfortunate libretto militating against the popularity of the work.

The Weber selection concluded with an old-fashioned adagio and rondo from his concerto, Op. 75, for bassoon, played by Mr. W. Wotton, who by his clever performance succeeded in producing all the effect which it is possible to elicit from an instrument essentially suited to orchestral and concerted music.

Beethoven's symphony in C minor, which followed, received a thoroughly artistic rendering under Herr Georg Henschel's bâton, who has the soul of an artist.

The beautiful quintet from Wagner's *Meistersinger*, although losing naturally much of the effect belonging to it in its legitimate place in the opera, could not fail to please the audience, and the same composer's powerful and brilliant overture to *Rienzi* brought an interesting concert to a satisfactory conclusion. Amateurs should not miss the opportunity of hearing some excellent music performed in excellent style at popular prices, at the next series after Christmas, commencing with a *matinée* on the 12th January next.

MR. WILLIAM NICHOLL'S VOCAL RECITALS.

Mr. William Nicholl has been suffering from very severe indisposition, but nevertheless he was able to appear at his third recital, on Tuesday evening, and to sing his part in the concerted pieces, as also all the songs which he had promised. Signs of physical weakness could be discovered at the beginning of the concert, but Mr. Nicholl's admirable art did not desert him, and his rendering of songs by Scarlatti, Goetz, Schubert, and Bishop, left nothing to be desired, and he was recalled again and again after the last song, by the small but highly delighted audience. Two new songs were included in the programme, Miss Mary Carmichael's "It's no in titles nor in rank,"—a simple and effective ballad, of which the burden is *not* a waltz—sung by Madame Fassett, with the quiet feeling it demanded; and Miss Ethel Harraden's "Folded to Rest," very well sung by Miss Annie Dwelley, accompanied by the composer; the violoncello obbligato being played by Miss Beatrice Harraden. Henschel's *Serbisches Liederspiel* was given in something very near perfection by Miss Hamlin, Madame Fassett, Mr. Nicholl, and Mr. Thorndike. The latter artist had taken the place of Mr. Alec March at a short notice, but he appeared to be thoroughly well acquainted with the music, having sung it at one of Mr. Henschel's recitals under the superintendence of the composer. His solo songs in the second part were greatly appreciated and won him an encore. It remains to mention that Miss Hamlin showed her beautiful voice, and somewhat too intense dramatic feeling in Pergolesi's "Tre giorni," and Schumann's "Widmung." The concert fully maintained the standard of excellence in material and execution aimed at by Mr. Nicholl. Schumann's "Minnespiel" will be given at the next concert on January 11.

ALBERT HALL.

So experienced and energetic a provider of public amusement as Mr. Ambrose Austin was not likely to let a Bank Holiday pass by without some sort of musical celebration, and accordingly a festival concert, consisting of songs and ballads, ancient and modern, was given under his auspices at the Albert Hall, on Monday afternoon. In spite of the well-known saying, music during this Christmastide hath little or no charms compared, at least, with the splendours of pantomime, and an evening concert, even of the most attractive character, would most likely have been given before a scanty audience, appearing even more distressingly insufficient in so huge a building as the Albert Hall. This sad spectacle was not witnessed on Monday, when the audience, although not so numerous as at a Patti concert, tended to prove that many people in London, while looking forward to *The*

Forty Thieves in the evening, are quite prepared to applaud Madame Antoinette Sterling, Mr. Lloyd, and Mr. Santley in the afternoon. The announcement that these and other popular singers, including Miss Davies, Mr. Walter Clifford, and Mr. Maybrick, would favour the audience with plenty of favourite songs would alone have been sufficient to counteract the deterrent effect of several inches of snow upon the ground, to say nothing of the additional fascination of the band of the Grenadier Guards, playing lively tunes under the direction of Mr. Dan Godfrey. An entertainment of this kind is, of course, entirely withdrawn from the sphere of criticism.

MATINÉES BY MISS LIDDELL AND MISS LAKEY.

The form of entertainment combined with instruction which consists of a lecture on a musical composer, illustrated by selections from his music, has never been so popular or wide-spread as the ordinary concert. The reasonable and seasonable juxtaposition of some memoranda of a composer's career with music which after all forms the most important incident of that career, should, all other things being equal, be found a more satisfactory musical treat than the *olla podrida* of periods and composers offered by an every-day concert. But at present, when elocutionary art is so much less generally cultivated than musical art, it is seldom that all other things are equal. Miss St. Cléry-Liddell, however, possesses rare qualities of style and eloquence, and her series of three lectures, as given in many suburban and provincial places, proves her very competent as regards both knowledge and nerve to keep up the interest of an audience in a "famous immortal" throughout the evening. In this task she is ably assisted by Miss Lakey, upon whom falls the responsibility of interpreting the songs and selections from vocal works of the subject of the lecture. Rossini, Mendelssohn, and Handel, are the three famous immortals of this series. "Una voce poco fa," "Hear ye, Israel," and "I know that my Redeemer liveth"—from amongst the illustrations rendered by Miss Lakey—demand a comprehensive study, and are evidence of her musical organization and commendable industry.

ANERLEY VESTRY HALL.

Letters from Anerley convey a favourable account of recent representations given by the members of the Crystal Palace Athenæum at the Anerley Vestry Hall. The work selected for a run of several nights was the most ingenious of M. Sardou's many ingenious comedies, known in English as "A Scrap of Paper." "I was at first disappointed," writes one of our correspondents, "but afterwards agreeably surprised to find the affair presented none of the usual characteristics of an amateur performance. At least one of the parts, that of Madame de Ruseville, entrusted to Madame Elvire d'As, was played in absolute perfection, and as much might be said of the character of Prosper Couramont, undertaken by Mr. Lacy Bathurst. Mr. Richard Ray, too, was fairly good as the Baron de la Glacière, while Mr. Sewill was equally satisfactory as a Brismouche, a part noticeable as having obviously suggested to Messrs. Meilhac and Halévy, the fly-collecting Baron de Cambri in *Frou-frou*. The ladies were all up to a respectable level, and especially remarkable was the vivacity of the one (unhappily I forget her name) who represented the servant in the last act. To return to the two most striking impersonations, the Madame de Ruseville of Madame Elvire d'As, and Prosper Couramont of Mr. Bathurst were worthy of any stage, and I scarcely know at what theatre a comedy actress could be found so bright, so graceful, and in all respects so distinguished as Madame Elvire d'As. Epigrammatic dialogue acquires in her mouth additional point, as poetry spoken by her would gain additional beauty."

"TRISTAN UND ISOLDE" IN AMERICA.

The Boston Evening Traveller, of Dec. 3, has given an especially glowing and interesting account of the notable performance of *Tristan und Isolde* by the German Opera Company in New York:—

"It was such an experience as seldom comes to one," writes the genial critic, "for the realization of what I had anticipated was

beyond my hope. There was no glamour about it which hid individual weaknesses; there were none. Miss Lehmann's Isolde proved what has been so forcibly suggested to me by her singing in concert. On the concert stage she is a chained creature; her talent, her energies, her best gifts are dwarfed by its narrow confines: in the opera house her freedom is limitless, and she is the artist of wonderful resource. Throughout the three acts I saw no evidence of her sacrificing her voice in the exigencies of the drama; she sang always with uniform vocal ease, and when the music was most dramatic, her vocalization seemed the purer. We in Boston never heard Lehmann sing as she did last night; the music-drama is her inspiration. Her Isolde loses no human element; though the daughter of so noble a race has the fibre of a line of savage kings, she has the tenderness of womanhood. From her first scene with Brangäne, which ends with the summons of Tristan to drink the cup of renunciation, Lehmann the singer was Isolde. Her face, her form, her robe, were typical of Wagner's character; she greets Tristan with a grand pride; her proffer of the cup which shall prove their release becomes an epoch of the drama. In the exquisite second act, with its treacherous boundary between gross manner and a refined art, Lehmann maintained the latter. Lehmann's delivery of the Liebestod which closes the third act—the piece we know in concerts—was more impressive than the scene of Brünnhilde's self-immolation in the third act of *Götterdämmerung*, which I had retained, by reason of Materna's genius, as the most powerful piece of dramatic singing I had heard. Herr Niemann's Tristan must not detain me, for my letter is exceeding its limit. It is a great part, undertaken in a spirit of utter and complete absorption in the master mind which conceived it. Niemann is Tristan; he is the loyal envoy, the passionate lover, the dying hero. He is the only singer, save one, whose art caused me to forget what may be his loss of voice. But that does not express it; Niemann's voice will thrill you in the soft music of the second act, by reason of its sweetness and vitality, while his declamation and his impassioned delivery of the music of his last scene, which preserved a noble and manly dignity, is the most consummate expression of dramatic singing we can hope to hear. At another time I shall hope to write more of this wonderful singing-acting. Fraulein Brandt's Brangäne, the Kurvenal of Herr Robinson, and Fisher's King Mark, were notable; particularly beautiful was Kurvenal's rough love and devotion depicted. The drama does not tax the resources of the Metropolitan to produce. The only use made of numbers of people is in the first act, representing the retainers and suite of Tristan, and a chorus of sailors is the only concerted music in the work. Each scene was satisfactory to the eye, and in perfect harmony with the mood of the drama. The cuts in the score were very few, and though we can conceive how even these must have grieved the heart of Seidl to allow, they were certainly justified; for I can remember no element of inattention or unrest throughout any portion of the great house filled with people during the four hours of performance. There was great enthusiasm at the end of the first act and after the opera. To Anton Seidl is due the greatest recognition for this masterful presentation of the ideal work of the great mind of the age in music. Critics who were in Bayreuth this summer pronounce this *Tristan* a greater performance than any given there."

"G. H. W."

E. A. MACDOWELL AND OTHER AMERICANS IN EUROPE.

Some time ago the undersigned gave the readers of the *American Art Journal* a short review of Mr. Arthur Bird's *début* at Berlin as a composer. Since then the young musician has published a symphony (Op. 8), his Carnival Scenes were given at the Musikfest in Sonderhausen and his second Suite at the Festival in Milwaukee. The Carnival Scenes will also be played during the coming season at one of the grand subscription concerts to be given under X. Scharwenka's direction at Berlin. Besides Bird there are three other talented young American composers who have already won fame and who also appreciate the importance of remaining under European art influences in order to reach their highest standard—Templeton Strong, W. Dayas and E. A. MacDowell. Strong has won recognition in Germany, and quite recently a suite for strings by Dayas was played at a concert of the Orchestral School at Weimar. MacDowell, of whom I wish to write particularly has already reached his Opus 26, and published the greater part of his works. The famous Leipzig firm of Breitkopf and Haertel having

published his first *Moderne Suite*, Op. 10 for piano, and the first concerto (piano and orchestra), Op. 15, the talented young American found other leading German publishers not only willing but anxious to bring out his works. His earlier compositions were not published, but beginning with Op. 10 the list will be of interest to many:

Op. 10. 1st, *Moderne Suite* for piano, Breitkopf and Haertel; Op. 11. 3rd, *Lieder*, Kahnt, Leipzig; Op. 12. 2nd, *Lieder*, Kahnt, Leipzig; Op. 13. *Prelude et Fugue* for piano, Fritsch, Leipzig; Op. 14. 2nd, *Moderne suite* for piano, Breitkopf; Op. 15. First concerto for piano and orchestra, Breitkopf; Op. 16. *Serenade* for piano, Fritsch; Op. 17. *Erzählung und Hexentanz* for piano, Hainauer, Breslau; Op. 18. *Barcarolle* and *Humoreske*, piano, Hainauer, Breslau; Op. 19. *Waldidyllen*, piano, Kahnt, Leipzig; Op. 20. 3rd, *Poesien*, piano, 4 hands, Hainauer; Op. 21. *Mondbilder*, piano 4 hands, Hainauer; Op. 22. *Hamlet* and *Ophelia*, orchestra or piano, 4 hands, Hainauer; Op. 23. 2nd *Concerto*, piano and orchestra, MS.; Op. 24. *Humoreske*, *Wiegenlied*, Czardas (in print); Op. 25. "Roland," symphony, grand orchestra, MS.; Op. 26. *Lancelot and Elaine*, grand orchestra, MS.

MacDowell's compositions show him the possessor of genuine feeling and spontaneous ideas, combined with deep and clear thought, also as being thoroughly familiar with musical form and orchestral devices, such familiarity being, no doubt, the result of careful study of the great masters of the classic, romantic and modern schools. He shows a special tendency towards the last-named both in thought and development. MacDowell was born in New York in 1860. After studying with some of the best teachers here he went to Paris ('76), was accepted in the Conservatoire and studied with Marmontel and Savard. In '79 he studied under Louis Ehlert at Wiesbaden and later with Raff and Heymann at Frankfurt. In '81 he was appointed professor at the Conservatory of Darmstadt, but on account of ill-health soon again left this place. In the summer of 1882 he played at the Musikfest in Zurich his first suite, which met with such decided favour that Breitkopf and Haertel published it.

MacDowell now resides at Wiesbaden, where he devotes his time to teaching and composing. From the magnitude and number of his compositions, it will be seen that he is a hard worker. Several of his piano pieces have already been given in different cities of this country, but let us hope that our American musicians, who are always ready to appreciate the new that is deserving, will soon familiarize the public with more of our countryman's works.—CARL V. LACHMUNO (*American Art Journal*).

Next Week's Music.

| TO-DAY (SATURDAY). | | P.M. |
|-----------------------------|------------------|------|
| London Ballad Concert | St. James's Hall | 3 |
| "The Messiah" | Albert Hall | 8 |

| TUESDAY, 4. | | |
|--|---------------|---|
| Mr. F. Hope Meriscord's Recital and Concert..... | Steinway Hall | 8 |

PROSPECTIVE ARRANGEMENTS FOR WESTMINSTER ABBEY.

Saturday, Jan. 1 (Circumcision).—10 a.m.: Service (Travers), Continuation (Gibbons); Anthem, "O love the Lord," No. 713 (Ps. xxxi. 26), Sullivan. 3 p.m.: Service (Travers); Anthem, "In Christ dwelleth," No. 419 (Col. ii. 9), Goss.

Sunday, Jan. 2 (2nd after Christmas). 10 a.m.: Service (Turle), in D throughout; Hymn, after 3rd Collect, No. 68. 3 p.m.: Service (Turle), in D; Anthem, "The Word is flesh become," No. 964, Gounod; Hymn, after 3rd Collect, No. 357.

Notes and News.

LONDON.

Mr. Cusins is engaged upon a Jubilee Cantata, for which the words have been selected by Canon Duckworth from the Scriptures. The work will consist of an opening chorus, tenor solo, chorus, soprano solo, chorus, and a final chorus, all accompanied by full orchestra.

Miss Louise Lablache, daughter of Madame Lablache, will arrive in London early in March for the season from Boston. She has the family gift of voice—a contralto—her best parts being Nancy in *Martha* and Azucena in *Il Trovatore*. Miss Lablache will probably soon join Colonel Mapleson's Italian Opera Company.

Messrs. Ricordi of Milan have asked Mr. Hueffer to undertake the English translation of Verdi's new opera *Otello*. The first performance at La Scala, Milan, is still fixed for January 20, subject to such delays as may be necessitated by the preparations, which are on a scale of unprecedented splendour. Verdi, who personally superintends the rehearsals, is as difficult to please as was Meyerbeer, and he will not allow the performance to take place until the nearest approach to perfection, which human efforts will allow, has been attained.

ROYAL COLLEGE OF MUSIC (Christmas Terminal Examination).—The following awards were made: The Hopkinson Gold Medal for pianoforte playing, Marmaduke M. Barton, of Leeds, a pupil of Mr. John Francis Barnett, and holder of the Elizabeth Pringle Scholarship. Council Exhibitions, £15, to Arthur R. Blagrove (violin); £20 to Rose E. Price (singing) and Lucy H. Stone (violin) conjointly. There will be a competition for fourteen open scholarships next March. They will be as follows: Composition one, vocal five, piano four, organ one, violin two, violoncello one. The scholarships are for three years, at the rate of £40 per annum, and are intended to confer complete musical education. In some cases maintenance will be added. Preliminary examinations will be held in March, two in various local centres throughout the United Kingdom, and one final competition will take place at the College. Those desirous of competing must send their names to the College on or before January 31.

UNIVERSITY OF LONDON.—The intermediate examination in music for 1886 has been held, the examiners being R. T. Glazebrook, Esq., M.A., F.R.S.; Dr. Pole, F.R.S.; Professor Reinold, M.A., F.R.S.; and Dr. Stainer, M.A. The following is the pass list:—First division: Thomas Handel Bertenshaw, B.A., private study; Thomas Ely, private study; William Simpson Hannam, Yorkshire College, Leeds, and private tuition; Louis Thompson Rowe, private study. Second division: James Jeremiah Beuzemaker, B.A., private study; Frederick William Shurlock, B.A., private study. For the degree of B. Mus. (Examiners: Dr. Pole and Dr. Stainer): Williamson John Reynolds, private tuition, has passed in the second division.

Erratum.—Owing to a misprint, the name of Madame Trebelli was substituted for that of Madame Tremelli, who has been engaged for the part of Ortrud by Mr. Carl Rosa.

PROVINCIAL.

BATH.—The Philharmonic Society gave their first public performance this season on Dec. 23, at the Assembly Rooms, introducing Gounod's *Redemption* to a Bath audience. The principal vocalists were Mrs. Hutchinson, Miss Morley (Guildhall School of Music), Mr. Edward Lloyd, and Mr. Albert Reakes. A first rate band, led by Mr. Erba, was brought from London, and contained many of the leading professors of the metropolis. It was interesting to notice among the strings a strong contingent of promising students from the Royal College, the Guildhall School, and Trinity College, institutions with which Mr. Visetti, conductor and musical director of the Bath Philharmonic Society, is connected. Of the *Redemption*, as a composition, it is not requisite to inform the readers of *The Musical World*, and remarks upon the performance may be equally brief. Principals, chorus, and band were all pronounced excellent, and their efforts, under Mr. Visetti's direction, led to most gratifying results. Never, we should suppose, has a concert here been attended by a larger or more attentive audience, and the Society is to be congratulated upon the evidence of real progress in the artistic path mapped out by their energetic director.—On Boxing Day a "special" concert took place at the Pump Room, the vocalists being Mr. D'Arcy Ferris and Mr. J. C. Walker. Mr. Walker sang in good style Gounod's "Nazareth" with band accompaniment, and "Old Winter," a pretty song composed by Mr. J. K. Pyne and accompanied by him. Mr. Ferris gave "When other lips" (*Bohemian Girl*) and "My pretty Jane" with sweetness and expression, being *encored* for each. The band played its allotted music well. The "British Patrol" and "La Mandolina" (*pizzicato*) were demanded, and the overtures were "Masaniello" and "La Gazza Ladra." A selection from *Patience* closed a capital concert. Notwithstanding the unfavourable weather the room was full.

BIRMINGHAM, Dec. 28.—The waning year has nigh spent its course, and were we to give a *résumé* of what Euterpe has done for us, we fear such annals would record but slow progress, and in reference to novelties and meritorious works we cannot boast of any. Our local musicians have not enriched the register of musical art, and the only noteworthy production this year is Dr. Heap's cantata, *The Maid of Astolat*, which, however, was not brought out in Birmingham, but in Wolverhampton. Let us sincerely hope that our next year will be more fruitful, and that our local composers will give the world creations worthy of being heard beyond the province of the Midlands.—Mr. Charles Lunn, a local teacher of singing, and author of "The Philosophy of Voice," gave a Pupils Concert at the Town Hall on Monday evening, Dec. 20, which was thinly attended. The programme was well selected, and the ladies and gentlemen who took part in it displayed good voices and careful training,

to a degree which will further advance Mr. Lunn's reputation as a being a conscientious and efficient master of singing. Miss Clara Surgey, Miss Lizzie Neal, Mr. Barratt, and Mr. Bishop, gave a capital rendering of Verdi's beautiful quartet, "Un di se ben." Miss Gertrude Brown, who possesses a charming soprano voice, sang a romance by Papini (with violin obbligato, played by Miss Lilian Ditton) in a most praiseworthy manner; her singing would do justice to a better class of music. Miss Clara Surgey is already well known to our local concert goers as a brilliant soprano. Mr. Bishop will, we hope, become a professional singer; he possesses a grand bass voice, and is sure to make his way in the musical world. The other ladies and gentlemen who shared in the long list of vocal items were Mrs. Wilson, Miss Louisa R. Tomasi, Miss Marie le Roi, Mr. Badger, Mr. Florance, and Mr. J. L. Robinson.—The Birmingham Festival Choral Society's grand annual performance of the *Messiah* took place last night at the Town Hall, and, notwithstanding the inclemency of the weather, the hall was well filled in every part. The principal artists were Mrs. Hutchinson, Madame Enriquez, Mr. Harper Kearton, Mr. Hilton; solo trumpet, Mr. Robinson; organist, Mr. W. Astley Langston; condutor, Mr. Stockley. Mrs. Hutchinson, who suffered from a severe cold, for whom Mr. Stockley made an apology, sang the soprano music artistically. Her voice shows signs of wear and her intonation was sometimes faulty, but every excuse must be made for her, considering she sang under great difficulties. Madame Enriquez gave the contralto music effectively, and her rich voice told well in "He shall feed his flock" and "He was despised," but she sang occasionally out of tune, which, however, did not deter the audience from applauding her to the echo. Mr. Harper Kearton gave an excellent interpretation of "Comfort ye" and "O thou that reliest." His voice is sweet and sympathetic. Mr. Hilton sang the basso music in a manner to elicit the warm approval of the hearers. To us his voice did not seem powerful enough, and in "The trumpet shall sound" he seemed to labour from want of breath, which caused him to sing flat. The trumpet accompaniment by Mr. Robinson was very effective. Mr. Langston gave good help at the organ, and Mr. Stockley conducted in his usual masterly manner. It is hardly necessary to speak of the excellent chorus singing, and it would be difficult to single out a special chorus, our chorus singers are so well acquainted with Handel's master-work, and they sing it as if they had known it from their infancy. Last night's performance was on the whole excellent, and we cannot conclude this notice without giving due praise to the band. The accompaniments were played with proper regard to light and shade; the playing of the Pastoral Symphony certainly left a loophole for criticism.—Next year's musical proceedings will open with the conference, which the National Society of Professional Musicians will hold in Birmingham, and we anticipate many eminent musicians and composers will be present.

BRISTOL, Dec. 21.—Last evening the last of the present series of Monday Popular Concerts took place, and partly owing to counter-attractions elsewhere, and probably also in a degree to the inclemency of the weather, the attendance was anything but encouraging. The programme included the "Leonora Overture," No. 3, Schubert's unfinished Symphony, and Mendelssohn's incidental "Midsummer Night's Dream" music, all of which were well rendered. A choir of 200 ladies was heard to advantage in excerpts from the works of Schubert, Prout, and Mendelssohn, as also in the vocal portion of the latter master's work above-mentioned. At the close of the concert, Mr. George Riseley, the deservedly popular and esteemed conductor, was presented with a music cabinet and a purse containing 410 guineas. The address, which accompanied these gifts, stated that they, with the testimonial, were presented by the 200 signatories to Mr. Riseley as a mark of the high appreciation in which he personally is held, and with which his efforts in the cause of art in the City of Bristol are viewed. I may add, that not only local musicians, but such eminent men as Sir Arthur Sullivan, Fred. Cowen, Sir George Macfarren, Mr. Prout, and numerous others, were associated in this movement for worthily honouring one who has done and still is doing, so much for the divine art in our midst.

GLASGOW, Dec. 27.—On Tuesday night Cherubini's *Lodoiska* overture, Beethoven's second Symphony in D major, and two numbers of a "Suite Pittoresque," by Massenet, were performed. The orchestral performances were finer than they have yet been this season. Herr Bernard Stavenhagen made his first appearance here, and gave a magnificent performance of Liszt's E flat Concerto. The orchestral portion of the work, on which so much of the effect depends, was also well rendered, and the concerto and the pianist were alike received with the greatest enthusiasm. Herr Stavenhagen is in the meantime a Liszt player *par excellence*. His interpretations of Chopin's A flat Polonaise and F minor Nocturne, were by no means wholly satisfactory. On Thursday night, at a popular concert, Dr. Stanford's *Revenge* and some of the *Golden Legend* choruses were repeated, and Beethoven's Septet was performed.—The attendance last Saturday evening, Dec. 25, at the concert given by the Choral Union was not good, which can easily be accounted for by the great number of other amusements in the city. The programme opened with Weber's overture to *Der Freischütz*, followed by Beethoven's *Eroica*, Nicolai's overture to *The Merry Wives of Windsor*, the second movement from

Spohr's symphony, *The Power of Sound*, Eilenberg's *Die Heintzelmannchen*, concluding with the prelude, song and dances from Sullivan's *Merry Wives of Windsor*. At this concert Miss Adelaide Mullen, a promising young lady, made her *début* before a Glasgow audience. She has a very fair voice, but did not use it very well in the songs allotted to her—viz., the air, "First of his prophet's warriors he," from Mackenzie's new cantata, *The Story of Sayid*, and Clay's "She wandered down the mountain side." Mr. Manns conducted.

LEEDS.—We are now in the midst of a surfeit of performances of *The Messiah* in church, chapel, and concert-room. The performance *par excellence* may be credited to the Philharmonic Society, with Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Watkin Mills, as principals, Mr. A. Broughton, conductor, and Mr. Liddle, organist.—The police band gave a concert, last week, with Marie Roze as the chief attraction.—The Popular Concert organizers are over-acting their part this year. We have two on Saturday evenings, not counting the free organ concert at the Town Hall, and one on Monday evenings, all in localities within a stone's throw of each other. And all are more or less failures, for they do not succeed in drawing the masses. On the first of the Monday concerts Balfe's *The Bohemian Girl*, was sung as a concert piece. Your readers may imagine the result of the performance by a scratch band and chorus. Some provision had been made in the shape of cuts, but some wicked fay had worked ill with the cutting arrangements. The chorus occupied themselves mostly in trying to find out where the band and conductor were, and sometimes they, too, were not agreed. It would have been well if the whole thing had been cut. Mr. Menton conducted and Herr Eckner led the band.—At Mr. Ford's Popular Concerts, Raff's "Im Walde" symphony, and the prelude and introduction to the third act of *Lohengrin* were performed by Mr. Charles Hallé's band. Mr. Hecht conducted.—The Barnsley St. Cecilia Society performed Dvorak's "Stabat Mater" and Beethoven's *Mount of Olives*, on the 20th.

We regret to announce the death, at Nice, where he had been staying for the sake of his health, of Dr. Edmund Thomas Chipp, an organist of some reputation, and the composer of a number of anthems, services, and other church music, and also of the oratorio *Job*. Dr. Chipp was a son of Thomas Paul Chipp, harpist and kettledrum player, and was born on Christmas-Day, 1823. He was a chorister at the Chapel Royal, under Hawes, and he learnt to play the violin, afterwards becoming a member of the Queen's private band. From the age of twenty he held appointments as organist in London, Ireland, and Scotland. He took the degree of Mus. Doc. at Cambridge in 1860, and in 1866 he was appointed organist and choirmaster at Ely Cathedral, which he held until his death, at the age of sixty-three.

FOREIGN.

BERLIN, Dec. 24.—Weber's centenary was kept at the Royal Opera-house by a festival performance of *Preciosa*, and at the Royal Theatre by that of *Der Freischütz*, which at this house first saw the light in 1821, since when it has been performed at the Royal Opera 500 times. A prologue, written in honour of the day by Herr Wildenbruch, the husband of Weber's granddaughter, was recited by Fräulein Schwartz in the Opera-house, and by Herr Kahle at the theatre.—The Weber celebration of the "Stern" Society opened with Brahms's *Triumphlied*; of Weber's music they gave a selection, overture, soli, and choruses, from *Oberon* and the Concertstück for piano and orchestra. Mr. Eugene d'Albert played the solo part most beautifully. Frau Schröder-Hanfängl's singing of the great scena from *Oberon* was another remarkable feature of the concert. Beethoven's Choral Fantasia followed the operatic excerpts.—The talented boy, Joseph Hofmann (of whose playing some account was given in the Berlin letter a week or two ago) will now make his studies with Mr. Eugene d'Albert.

Herr von Bülow writes to the *Musik-Zeitung* that the report of his conducting any other opera but *Carmen* at the Hamburg Opera-house is without foundation in fact. He goes on to say that the *impresario* Pollini would not make such a mistake as to overlook the claims of Herr Joseph Sucher, when there is a question of Wagner representations.

Anton Rubinstein has conducted his sixth Symphony at a Philharmonic Concert in Hamburg.

The Emperor of Russia has subscribed 1,000 marks towards the Weber memorial at Eutin.

At Wiesbaden Lux's opera *Der Schmied von Ruhla* has been produced and favourably received; another novelty will shortly be heard there, Langert's *Jean Cavalier*.

The Committee of the Universal German Musical Association issue an announcement in reference to the projected establishment of a Liszt museum and Liszt library at Weimar; the deceased master's residence, *Die Hofgärtnerei*, is to be devoted to that purpose by the desire of the Grand Duke of Saxony. All friends and admirers of Liszt, but especially publishers, at home and abroad, are thereby prayed to send to *The Liszt-Bibliothek in Weimar, Hofgärtnerei*, any original MSS., musical or literary,

letters, all kinds of printed matter connected with this subject, newspaper articles, pictures, busts, medallions, etc. Many great firms have already contributed valuable material. The secretary of this department of the association is Dr. C. Gille.

A noteworthy and welcome piece of news comes from Leipzig, to the effect that the operatic tenor, Mierzwinski, is engaged in studying the part of Lohengrin in German. This determination points to a true devotion to art, and will supply the one thing wanting to secure to him the admiration of musicians of almost every type and shade.

BRUSSELS, Dec. 23.—It is likely that the Brussels Conservatoire Concerts will not be held this winter, owing to a difference of opinion between M. Gevaert, the principal, and the Minister of Fine Arts. The question disputed is M. Gevaert's right to dismiss a professor on the grounds of his inability to take a part in the concerts of the Conservatoire. Public opinion is on the side of the minister, and refuses to recognize that every Conservatoire professor should be at once a *virtuoso* and teacher. Such a regulation would weigh very heavily upon professors of singing and wind instruments, whose lungs, after a certain age, could not be depended upon to do brilliant service in the concert-room, but whose experience as instructors might be none the less valuable to the student.—A concert of the compositions of M. César Franck has been given at Brussels. *Le Guide Musical* makes special mention of three numbers, a quintet, a choral-prelude and fugue, and a sonata for violin and piano. Franck's orchestral writing is compared to that of Berlioz. The richness of form, nobility of ideas and the irresistible charm of his works greatly impressed the Brussels critic.—M. Sylva's health continues feeble, and he has offered to resign his engagement at the opera. The revival of Sigurd is postponed while M. Cossira studies the tenor part.

A great success has been scored in Geneva on the first performance of M. Grisy's opera, *Jacques Clément*. The artists were recalled three or four times after each act, and the composer greeted with warmest enthusiasm.

PARIS, December 21.—Last night took place at the Opera the *première* of *Patrie*, by Paladilhe, of which the general rehearsal, transformed exceptionally into a gala performance *payante*, took place on Thursday last. M. Paladilhe's music is well conceived, and the parts are well constructed; the result is a smooth and consistent whole. Amongst the numbers which gained warm applause were the song of Jonas the bell-ringer, admirably given by M. Bérardi, and encored, and the cantabile (Angelus), sung exquisitely by Madame Bosman, as Rafaele; the choruses of this first act, especially that of the prayer, to the accompaniment of bells and horns, were very fine. The duet, in which Rysoor charges Dolorès with her inconstancy and threatens to kill her lover, is very powerful and impressive. This scene changes to the fête in the Duke of Alba's palace, which gives occasion for a magnificent spectacle; the *pavane* is the most interesting feature of the ballet. A madrigal sung by La Trémouille (M. Muratet) is extremely pretty. The third act begins with a scene between the Duke of Alba (De Reszké) and Dolorès, well acted by both artists. In the next scene Karloo is made to surrender his sword, and a grand climax follows in the "denunciation" episode. The fourth act is a triumph for Lassalle. The figure of Rysoor is prominent throughout. The fifth contains the last love-duet between Dolorès and Karloo, a masterpiece of *verve* and passion.—Another important musical event of a different kind was the first audition at the Chatelet Concert of a new and very important "Symphonie légendaire," by Godard. Some of it is really grand, and elicited the warmest applause. Our great baritone, Faure, lent his incomparable talent to the young and gifted composer.—At the Conservatoire Concert, Schumann and Wagner were again on the programme, the former with his beautiful symphony in B flat, and the latter with excerpts from *Lohengrin*. Saint-Saëns, with his wonted mastership, executed Beethoven's fantasia for piano and choir.—At Lamoureux's Concert there were again two novelties. The first called "Solitude dans les bois," by Ernest Chausson, did not make a great impression, but the second, "Le Songe d'Andromaque," *monologue dramatique*, by the rising young composer, A. Coquard, was admirably sung by Madame Brunet Lafleur, and it was much applauded.

A report is gaining ground in Paris that M. Carvalho's directorship of the Opéra Comique will be terminated with the end of the year (1886). M. Capoul is spoken of as likely to be his successor.

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